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calendar 1959-1960

faculty of music

Royal Conservatory of Music



University of Toronto, ONT.
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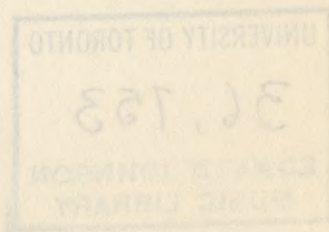
In view of increasing costs of supplies and labour, residence dues and other charges set forth in this calendar are subject to change by the Board of Governors.

calendar 1959-1960

faculty of music

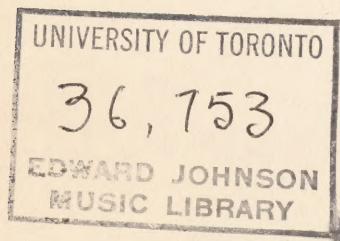
Royal Conservatory of Music

University of Toronto



CONTENTS

| | |
|--|----|
| Calendar | 3 |
| Administrative Staff | 5 |
| Teaching Staff | 6 |
| Courses of Instruction | 7 |
| Admission Requirements | 9 |
| Degree Courses | 9 |
| Diploma Courses | 11 |
| General Regulations | 12 |
| Fees, Scholarships, Bursaries and Loan Funds | 18 |
| Prescribed Subjects | 24 |
| General Music | 24 |
| Music Education | 25 |
| Artist Diploma—Piano | 26 |
| Artist Diploma—Strings | 27 |
| Artist Diploma—Voice | 27 |
| Artist Diploma—Organ | 28 |
| Artist Diploma—Composition | 29 |
| Licentiate Diploma—Piano | 30 |
| Licentiate Diploma—Violin | 31 |
| Licentiate Diploma—Voice | 32 |
| Description of Subjects | 33 |
| Theory and Composition | 33 |
| History of Music | 36 |
| Academic Subjects | 37 |
| Vocal Studies and Ensembles | 38 |
| Instrumental Studies and Ensembles | 39 |
| Teaching Courses | 41 |
| Miscellaneous | 41 |
| Opera School | 42 |
| General Information | 43 |
| Living Accommodation | 44 |
| Concerts and Lectures | 45 |
| Performing Organizations | 46 |
| Royal Conservatory Symphony Orchestra | 46 |
| University of Toronto Symphony Orchestra | 46 |
| Royal Conservatory Chamber Orchestra | 46 |
| Royal Conservatory Choir | 46 |
| University of Toronto Chorus | 46 |
| The Degree of Master of Music | 47 |
| The Degree of Doctor of Music | 49 |



CALENDAR, 1959-1960

1959

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| September | 1 | <i>Tuesday</i> . Degree Courses: Last day for filing applications for admission. |
| September | 14 | <i>Monday</i> . Diploma Courses: Last day for filing applications for admission. |
| September | 15 and 16 | <i>Tuesday and Wednesday</i> . Diploma Courses: Entrance examinations for the session 1959-1960. |
| September | 17 to 21 | <i>Thursday to Monday</i> . Degree Courses: Registration with the staff in Arts (English, French, History, Mathematics, German, Italian, Physics). |
| September | 22 | <i>Tuesday</i> . All Courses: Last day for registration with the Secretary of the Faculty of Music. |
| September | 23 | <i>Wednesday</i> . Degree Courses: Academic year begins at 9 a.m. Lectures in Arts subjects commence. |
| September | 23 | <i>Wednesday</i> . First year degree course students will report to Royal Conservatory of Music for first lecture at 10.00 a.m. |
| September | 23 | <i>Wednesday</i> . The opening address by the President to the students of all faculties and schools at 3:45 p.m. in Convocation Hall. |
| September | 24 | <i>Thursday</i> . Meeting of the Council. |
| September | 28 | <i>Monday</i> . All Courses: Lectures and classes in Music commence. |
| October | 8 | <i>Thursday</i> . Meeting of the Council. |
| October | 12 | <i>Monday</i> . Thanksgiving Day. University and Conservatory buildings closed. |
| November | 11 | <i>Wednesday</i> . Remembrance Day Service at 10:45 a.m. Lectures and laboratory classes withdrawn from 10:00 a.m. to 12:00 noon. |
| November | 18 | <i>Wednesday</i> . Royal Conservatory of Music Convocation, Convocation Hall, 8.30 p.m. |
| November | 26 | <i>Thursday</i> . General Music: Last day for submitting subjects for essays by students in the Third Year. |
| November | 27 | <i>Friday</i> . Autumn Convocation, Convocation Hall, 8:30 p.m. |
| November | 30 | <i>Monday</i> . Last day for submitting applications for the annual examinations. |
| December | 3 | <i>Thursday</i> . Meeting of the Council. |
| December | 18 | <i>Friday</i> . All Courses: Last day of lectures and classes. Term ends at 5:00 p.m. |

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| January | 4 | <i>Monday</i> . Easter term begins. Lectures and classes commence at 9:00 a.m. |
| January | 14 | <i>Thursday</i> . Meeting of the Council. |
| February | 11 | <i>Thursday</i> . Meeting of the Council. |
| April | 1 | <i>Friday</i> . Last day for submitting essays and compositions for students in the General Music course. |
| April | 14 | <i>Thursday</i> . Degree Courses: Last day of lectures and classes. Term ends at 5:00 p.m. |
| April | 15 | <i>Good Friday</i> . University and Conservatory buildings closed. |
| April | 18 | <i>Monday</i> . Degree Courses: Annual examinations in all subjects begin. |
| April | 29 | <i>Friday</i> . Diploma Courses: Last day of lectures and classes. |
| May | 6 | <i>Friday</i> . Diploma Courses: Annual examinations in all subjects begin. |
| May | 17 | <i>Tuesday and Wednesday</i> . Diploma Courses: Entrance examinations for the session 1960-1961. |
| May | 18 | <i>Wednesday</i> . Meeting of the Council. |
| May | 20 | <i>Friday</i> . Diploma Courses: Term ends at 5:00 p.m. |
| May 25, 26, 27 | | <i>Wednesday, Thursday, Friday</i> . University Commencement. |

ADMINISTRATIVE STAFF

1959-1960

THE UNIVERSITY

President C. T. Bissell, M.A., PH.D., D.LITT., LL.D., F.R.S.C.

Vice-President M. G. Ross, M.A., ED.D.

Registrar J. C. Evans, B.A.

Chief Librarian R. H. Blackburn, M.A., B.L.S., M.S.

Warden of Hart House J. McCulley, M.A.

Director of University Extension D. C. Williams, M.A., PH.D.

Director of Information and Publicity K. S. Edey

Director of Alumni Affairs J. C. Evans, B.A.

Vice-President (Administration) F. R. Stone, B.COM., C.A.

Comptroller G. L. Court, D.F.C., M.COM., C.A.

Assistant Comptroller J. F. Brook

Secretary of the Board of Governors . . . W. W. Small, B.COM., M.A.

Superintendent of Buildings and Grounds . F. J. Hastie, B.SC., P.ENG.

Chief Accountant D. J. Reid

Director of University Health Service

G. E. Wodehouse, M.C., M.D., F.R.C.P.

Assistant Director of University Health Service—Women

Miss F. H. Stewart, B.A., M.D.

Director of Athletics and Physical Education—Men . W. A. Stevens, B.S.

Director of Athletics and Physical Education—Women Miss Z. Slack, B.A.

Director of the University of Toronto Press . . . M. Jeanneret, B.A.

General Secretary-Treasurer of the Students' Administrative Council

E. A. Macdonald, B.A.

Associate Secretary of the Students' Administrative Council

Miss A. E. M. Parkes, B.A.

Director of Hart House Theatre R. S. Gill, M.A.

Director of the Placement Service . . . J. K. Bradford, O.B.E., M.A.SC.

THE ROYAL CONSERVATORY OF MUSIC OF TORONTO

Dean Boyd Neel, C.B.E., B.A., M.R.C.S., L.R.C.P.

Secretary-Treasurer Gordon M. Mudge

Registrar Frederick C. Silvester, F.C.C.O.

Director of Public Relations Ezra Schabas, B.S., M.A.

Librarian Miss Jean Lavender, B.A., B.L.SC.

FACULTY OF MUSIC

Director Arnold M. Walter, JUR. UTR. DR., (Prague)

Assistant to the Director Robert A. Rosevear, A.B., M.M.

Secretary Miss Frances M. Douglas

TEACHING STAFF

| | |
|--------------------------------------|---|
| <i>Associate Professor</i> | Richard Johnston, M.M., PH.D. |
| <i>Associate Professor</i> | Harvey J. Olnick, B.S., M.A. |
| <i>Associate Professor</i> | Robert A. Rosevear, A.B., M.M. |
| <i>Associate Professor</i> | John J. Weinzwieg, M.M. |
| <i>Assistant Professor</i> | Oskar Morawetz, MUS.DOC. |
| <i>Assistant Professor</i> | Myron S. Schaeffer, A.B., MUS.B., PH.D. |
| <i>Lecturer</i> | John Beckwith, MUS.BAC. |
| <i>Lecturer</i> | Talivaldis Kenins |
| <i>Lecturer</i> | Godfrey Ridout |
| <i>Special Lecturer</i> | Charles Peaker, MUS.DOC., F.R.C.O. |

PIANO

Boris Berlin
 Madeline Bone
 Margaret Miller Brown
 B. Hayunga Carman
 Alberto Guerrero
 Myrtle Rose Guerrero
 Gordon Hallett
 Earle Moss
 Wilfred Powell
 Mary MacKinnon Shore
 Pierre Souvairan

VOICE

Irene Jessner
 Weldon Kilburn
 George Lambert
 Eileen Law
 Dorothy Allan Park
 Aksel Schiotz
 Ernesto Vinci

ORGAN

Charles Peaker

STRINGS

Marcus Adeney
 Geza DeKresz
 Isaac Mamott
 Jack Montague
 John Moskalyk
 Kathleen Parlow
 Albert Pratz
 Elie Spivak

WIND INSTRUMENTS

Nicholas Fiore—Flute
 Perry W. Bauman—Oboe
 Ezra Schabas—Clarinet
 Nicholas Kilburn—Bassoon
 Eugene Rittich—French Horn
 George C. Anderson—Trumpet
 Harry Stevenson—Trombone

Maestro Ernesto Barbini—

Collegium Musicum, Opera
 Jeanne Bryan—French Diction
 George Coutts—Keyboard
 Harmony
 Drew Crossan—Radio-Television

Herman Geiger-Torel—Opera
 Doreen Hall—Elementary
 Music Education
 Greta Kraus—Lieder, German
 Diction
 J. A. Molinaro—Italian Diction

All communications regarding admission to the Faculty of Music should be addressed to the Secretary of the Faculty of Music, Royal Conservatory of Music of Toronto, 135 College Street, Toronto 2-B, Ontario.

I. COURSES OF INSTRUCTION

COURSES LEADING TO THE DEGREE OF BACHELOR OF MUSIC

The Faculty of Music offers two three-year residence courses each leading to the degree of Bachelor of Music (Mus.Bac.): the course in **General Music** and the course in **Music Education**.

The course in General Music provides professional training in the theoretical aspects of music with specialization in either Composition or History and Literature of Music. Students in this course are prepared for a variety of careers for which a foundation in general musicianship is essential.

The course in Music Education stresses the practical aspects of instrumental and choral training which supplement theoretical and academic core subjects. It provides for the preparation of teachers of music in the schools with special emphasis on secondary school work. Graduates who desire to qualify as teachers of music in schools must spend a session at a teacher-training institution such as the Ontario College of Education (for secondary schools) or Teachers' College (for public schools). Full information regarding the requirements for admission to these institutions may be found in either the calendar of the College of Education, 371 Bloor Street West, Toronto, or the pamphlet "Teaching in the Elementary Schools" obtainable from the Ontario Department of Education, Parliament Buildings, Toronto.

COURSES LEADING TO THE ARTIST AND LICENTIATE DIPLOMAS

The Faculty of Music offers two three-year residence courses leading to the Artist and Licentiate diplomas of the Royal Conservatory of Music.

The Artist Diploma course is designed to provide the necessary training for especially gifted singers, instrumentalists, organists, and composers who are sufficiently advanced to be able to prepare themselves, under the guidance of artist teachers, for a professional career.

The Licentiate course (in piano, violin and voice) combines vocal or instrumental training with specialized instruction in pedagogy and practice teaching to prepare the graduate for a career as a private teacher.

COURSE LEADING TO THE DEGREE OF BACHELOR OF ARTS

The Faculty of Music, through the Faculty of Arts, offers instruction in a four-year residence course with honours in Music, leading to the degree of Bachelor of Arts (B.A.). This course provides comprehensive

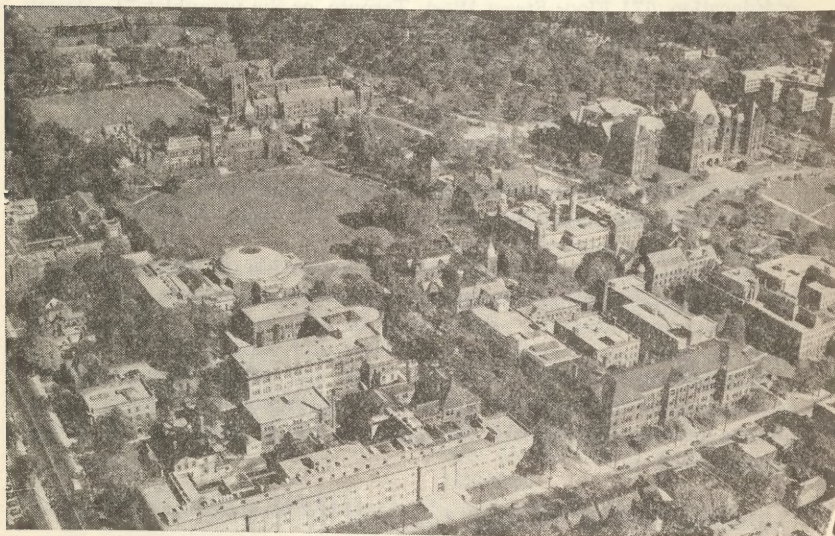
aspect of the musical experience. It contains liberal exposure to the sister training in musical craft, but emphasizes the historical and esthetic arts, especially languages, and constitutes an excellent preparation for graduate studies in Musicology. Information regarding content and requirements for admission may be found in the calendar of the Faculty of Arts.

COURSES LEADING TO THE DEGREE OF MASTER OF MUSIC

The Faculty of Music, through the School of Graduate Studies, offers residence courses leading to the degree of Master of Music (Mus.M.). The student will do advanced work in one of the following fields of concentration: Composition, History and Literature of Music (Musicology), Theory, or Music Education.

THE DEGREE OF DOCTOR OF MUSIC

The Faculty of Music provides examinations for the degree of Doctor of Music (Mus. Doc.) which is awarded through the School of Graduate Studies. It does not, however, provide instruction in the subjects covered by examinations.



Air View of University Campus

II. ADMISSION REQUIREMENTS

A candidate for admission to all degree and diploma courses must have completed the sixteenth year of his age on or before the 1st of October of the year in which he applies for admission.

DEGREE COURSES

ADMISSION TO THE FIRST YEAR

A candidate must submit his application for admission to the University Registrar at as early a date as possible and not later than September 1st, together with the certificates listed in (a) and (b) below or their equivalent:

(a) THE ONTARIO GRADE XIII CERTIFICATE showing an average of at least 60% in 7 papers (exclusive of Music). The selection of subjects *must* include:

1. ENGLISH (2 papers)

2. LATIN (2 papers) *or* MATHEMATICS (2 papers)

3. A LANGUAGE other than English (if Latin is not chosen above)

The remaining non-Music papers may be chosen from Mathematics, Science, History, or Languages (a single paper in a Language will not be accepted).

(b) CERTIFICATES OF THE SCHOOL OF MUSIC OF THE ROYAL CONSERVATORY OF MUSIC OF TORONTO (or Equivalent)

in THEORY: Grade II Theory, Grade III Harmony

in PERFORMANCE: (one of the following)

1. Grade XIII Music of Ontario Department of Education with Grade VI piano — or

2. Grade VI (practical) in singing or an instrument with Grade VI piano — or

3. Grade VIII (practical) in piano or organ — or

4. Grade VIII (practical) in singing or an instrument.

(candidates entering without certificate in piano must pass the Grade VI examination before entering the second year.)

N. B.—*Before graduation each student enrolled in a degree course must have passed the Grade X examination in any instrument or voice.*

ENGLISH FACILITY

All applicants are required to submit evidence acceptable to the University of Toronto of facility in English. The following evidence is acceptable:

(a) Standing, in accordance with the General Admission Requirements, in English in the Ontario Grade XIII Certificate, or other certificates recognized by the University of Toronto as equivalent.

(b) The Certificate of Proficiency in English issued by the Universities

of Cambridge or Michigan, or satisfactory achievement in the University of Michigan English Language Test. (Details regarding the foregoing may be secured from the Registrar, University of Toronto.)

The University is prepared to consider other evidence that may be submitted.

EQUIVALENT CERTIFICATES

The following certificates of examinations recognized as equivalent in value to the Ontario Grade XIII certificate, generally known as Senior Matriculation, may be accepted in so far as they meet the admission requirements of the University of Toronto in subjects and percentages and conform to the admission requirements of the universities of the respective provinces. A candidate applying for admission on such certificates must submit an official statement of the marks upon which these certificates were awarded.

New Brunswick, Newfoundland, Nova Scotia, Prince Edward Island—Senior Matriculation certificate of the Common Examining Board or of their respective Departments of Education. Third Year certificate of Prince of Wales College or First Year Memorial University are also accepted from Prince Edward Island and Newfoundland respectively.

Quebec—The Quebec Senior High School Leaving certificate or the McGill University Senior School certificate.

Manitoba, Saskatchewan, Alberta, British Columbia—The Senior Matriculation certificate.

United Kingdom—General Certificate of Education showing at least 4 subjects (including English language) at ordinary level and 2 additional subjects at advanced level.

United States—A U.S. High School Graduation Diploma will not admit to degree courses. First year college credits in the required subjects from approved institutions will be accepted as equivalent of Ontario Grade XIII.

ADMISSION OF MATURE STUDENTS

A candidate of mature age (twenty-five years or older on October 1st of the session to which admission is sought) may request special consideration if he or she has not completed in full the published Grade XIII (or equivalent) requirements. Such an applicant must submit a birth certificate at the time of application.

ADMISSION TO ADVANCED STANDING

A candidate for admission to the General Music course who is the holder of the Associate diploma of the School of Music of the Royal

Conservatory of Music of Toronto in any musical subject and who has obtained honour standing in *each* of the theoretical papers for that diploma, may apply for admission to the second year. If admitted, the candidate will also be required to obtain standing in English 1a and 1b, and Physics 8 or their equivalent under conditions to be prescribed by the Council of the Faculty of Music.

A candidate applying for advanced standing must submit his application to the University Registrar at as early a date as possible and not later than September 1st together with the certificates listed in (a) on page 9 and a statement of the School of Music of the Royal Conservatory of Music showing that he has obtained the Associate diploma with the required honour standing in the theoretical papers.

A student who has failed to obtain standing in the first year of the General Music course shall thereby forfeit his future right to advanced standing based on the Associate diploma.

An undergraduate of another university may be admitted to advanced standing on such conditions as the Senate on the recommendation of the Council of the Faculty of Music may prescribe. Such an applicant must submit with his application for admission (1) his matriculation certificates; (2) an official transcript of his record in the university from which he wishes to transfer showing in detail the courses which he has completed with his standing in each, and showing that he has been granted honourable dismissal; (3) a calendar of the university giving a full description of the courses taken.

Admission to advanced standing in the Music Education course is granted only under exceptional circumstances.

DIPLOMA COURSES

A candidate for admission must submit his application to the Secretary of the Faculty of Music at as early a date as possible and not later than September 14.

Candidates for admission must submit evidence of the completion of a standard four-year high school course or a satisfactory equivalent.

ARTIST DIPLOMA COURSE

Admission to the Artist Diploma Course is determined *only* by an examination in performance. This examination for the session 1959-60 may be taken at the Royal Conservatory of Music in Toronto on May 19 and 20, 1959, or on September 15 and 16, 1959. The requirements are as follows:

- (a) *Performance* (pieces or songs only) similar to the requirements for the Associateship examination of the Royal Conservatory of Music (A.R.C.T.). Students of composition will be accepted after the examination and acceptance of original compositions.

- (b) *Theory*. While no definite requirement in Theory is made for admission to diploma courses, candidates are strongly urged to obtain a minimum standard of Grade II Theory and Grade III Harmony of the School of Music of the Royal Conservatory of Music.

LICENTIATE DIPLOMA COURSE

Admission to the Licentiate Diploma Course is determined *either* (a) by an examination in performance as above *or* (b) by the successful completion of the practical requirements for the Associateship Diploma of the Royal Conservatory of Music (A.R.C.T.) plus at least Grade II Theory and Grade III Harmony. An applicant who wishes to apply under the regulations of section (b) should submit the necessary documents at the time of filing his application for admission.

Note: Qualified applicants may be enrolled simultaneously in both the Artist Diploma and the Licentiate Diploma courses and, upon completion of the prescribed studies, will be awarded a diploma in each field.

III. GENERAL REGULATIONS

REGISTRATION

Each student shall register with the Secretary of the Faculty not later than September 22nd. He shall also register with the members of the teaching staff according to the dates listed on page 3. After this date, registration can be effected only by petition to the Council.

VACCINATION

Each student must at the time of his medical examination by the University Health Service present evidence of successful vaccination or must be vaccinated by the attending physician.

ATTENDANCE AND DISCIPLINE

Each student enrolled in the Faculty of Music (degree and diploma courses) is required to be in full-time attendance at all prescribed lectures, classes, lessons and rehearsals.

A student whose attendance at lectures or laboratories, or whose work, is deemed by the Council of the Faculty to be unsatisfactory, may have his registration cancelled at any time by the Council of the Faculty.

PHYSICAL EDUCATION

By order of the Board of Governors each first year student in a degree course must register for, and satisfactorily complete, the University requirement in Physical Education. This requirement includes a medical

examination by the University Health Service. Each year of failure to fulfil the regulations renders the student liable to a special fee of \$50.00.

Physical Education credits may be earned by participation in inter-collegiate and intramural sports, swimming, water safety, and instructional classes.

Exemptions: (1) one year's satisfactory standing in physical education at this or any other University (2) if age is 30 years or more (3) ex-military service (4) completion of one year's course in the U.N.T.D., C.O.T.C. or U.R.T.P. (5) exemption by the University Health Service (6) special consideration.

STANDING IN THE YEAR

To obtain standing in any year, a candidate may not fail more than two subjects, provided that the total number of hours does not exceed six in the subjects conditioned. A candidate who is conditioned at an annual examination in a subject indicated in *italics* in section V, pp. 24 to 32 must obtain standing in this subject at the supplemental examination in order to be eligible to enrol in the next higher year. Not more than one subject may be carried as a condition into the next higher year. A candidate must obtain complete standing in the First Year before he may register in the Third Year.

The Viva Voce examination in the Second Year of the Music Education Course is not considered a subject in determining the candidate's standing in the year and supplemental examinations may be arranged as required.

A student failing to obtain standing in a year's work will be permitted to repeat the year only once unless special permission is granted by the Council of the Faculty of Music.

A student who has twice failed the work of his first year at this or another university shall not be granted admission to any course.

STANDING IN A SUBJECT

To receive credit in any Music subject, a candidate must obtain at a final or supplemental examination at least sixty per cent of the examination mark and at least sixty per cent of the aggregate of the term and examination marks.

To receive credit in an Arts subject, he must obtain at least fifty per cent at the final examination in the subject as well as fifty per cent of the aggregate of the term and examination marks. In order to obtain standing in English in any year, a candidate must obtain at least fifty per cent in the term work as well as at least fifty per cent at the final examination. A candidate whose term mark in English in any year is less than fifty per cent must obtain a satisfactory term mark in a subsequent academic year under conditions to be determined by

the staff concerned, and subsequently must pass a supplemental examination in the subject.

A student in either Diploma course, who has been granted credit in a prescribed subject or subjects in the regular curriculum, may petition the Council for permission to substitute other subjects in their stead.

GRADES OF HONOURS IN THE YEAR

First Class Honours—Seventy-five per cent and up

Second Class Honours—Sixty-six to seventy-four per cent

Pass—Sixty to sixty-five per cent.

GRADES OF HONOURS IN A SUBJECT

(A) MUSIC SUBJECTS:

First Class Honours—Eighty per cent and up

Second Class Honours—Seventy to seventy-nine per cent

Third Class Honours—Sixty to sixty-nine per cent

(B) ARTS SUBJECTS:

First Class Honours—Seventy-five per cent and up

Second Class Honours—Sixty-six to seventy-four per cent

Third Class Honours—Sixty to sixty-five per cent

Pass—Fifty to fifty-nine per cent.

EXAMINATIONS

(A) DECREE COURSES

The annual examinations will take place at the University beginning on April 18. Applications for these examinations must be submitted to the Secretary by November 30.

Supplemental examinations will be provided in August* for candidates who are conditioned. These examinations will be held at the University* and at the following centres: Vancouver, Edmonton, Calgary, Saskatoon, Regina, Winnipeg, Kenora, Port Arthur, Sault Ste. Marie, Kapuskasing, North Bay, Kirkland Lake, Windsor, London, Kingston, Ottawa, Montreal, Quebec, Fredericton, Halifax, Charlottetown, St. John's (Nfld.). Permission to write at one of these centres must be requested when submitting the examination application. Candidates at outside centres will be required to pay the Presiding Officer's fee. Applications for the supplemental examinations must be sent to the Secretary by July 1st.

**Supplemental examinations in Viva Voce, Ear Training, Keyboard Harmony, Conducting and Instrumental Class will be provided in Toronto only and held during the month of September.*

Note: Students are cautioned that, in courses where standing is granted on the basis of a term mark only, supplemental examinations are not usually provided. Failure to obtain standing in such subjects may make it necessary to repeat the course during a subsequent session. In some cases this would mean the student would be debarred from entering the next higher year until the condition was removed.

(B) DIPLOMA COURSES

The annual examinations will take place at the Royal Conservatory of Music of Toronto beginning on May 6. Supplemental examinations will be provided in September.

(C) ALL COURSES

Representations on the part of candidates with regard to the examinations and applications for consideration on account of sickness, domestic affliction, or other causes, must be filed with the Secretary before the close of the annual or supplemental examination period together with doctor's certificates or other evidence.

SPECIAL REGULATIONS

(A) ALL COURSES

All students will be required to attend the weekly one-hour Faculty of Music special lectures. See page 45.

All students in the third year of the Music Education course will attend a series of lecture-demonstrations in Elementary Music Education.

Each student whose major performing medium is an orchestral instrument will participate in either the University of Toronto Symphony Orchestra or the Royal Conservatory Symphony Orchestra, at the discretion of the Director of the Faculty. Students in the Artist Diploma Course in Stringed Instruments will also participate in the Chamber Orchestra.

Each student whose performing medium is singing, piano, or organ will participate in the University Chorus, except that students in the Artist Diploma Course in Singing will participate in the Conservatory Chorus and either the Opera School or the Collegium Musicum, at the discretion of the Director of the Faculty.

(B) DIPLOMA COURSES

All students must obtain permission from the Director before accepting professional engagements or taking part in

musical activities not in connection with the Royal Conservatory of Music and University, which occur during the academic year.

Assignment to teachers is at the discretion of the Director and no change in teacher will be permitted except at the beginning of a term.

Any student who withdraws from the Faculty of Music without the permission of the Director will not be permitted to register in the School of Music for the balance of the school year.

Each student in the First Year of the Artist and Licentiate Diploma courses must present himself at the end of the academic year for an examination in performance on his major instrument or in voice. Requirements for this examination will be determined by the Director in consultation with the representatives of the Piano, String, and Voice teachers. A student may, in addition to the examination, be given the opportunity of presenting a recital if recommended by his teacher.

Each student in the Second Year will be required to present a recital during the academic year, this recital to be evaluated by examiners and the results considered with those of the student's other subjects.

Singers will be assigned from time to time, at the discretion of the Director, to perform at classes in Accompanying.

GRADUATION REQUIREMENTS

A. GENERAL MUSIC

For graduation, candidates, in addition to completing the course of study for the Third Year, must submit compositions or essays in accordance with (a) or (b) below:

(a) Composition: A piece for small orchestra (woodwind, horns, and strings); a movement for chamber ensemble in sonata, rondo, or variation form; a part-song for four voices unaccompanied; a song for solo voice with piano accompaniment.

(b) Music History and Literature: two essays the subjects of which must be submitted to the Council for approval not later than November 26th.

These compositions or essays, which will be taken into account in determining the student's final standing, must be sent in duplicate to the Secretary of the Faculty not later than

April 1st. If approved by the Faculty they cannot be returned to the student, but will be deposited in the libraries of the University and the Royal Conservatory of Music.

B. DEGREE COURSES

Before graduation each student enrolled in degree courses must have passed the Grade X examination of the School of Music of the Royal Conservatory of Music in any instrument or voice.

C. DIPLOMA COURSES

General Requirements

For graduation, candidates must have passed their final examinations in all secondary subjects; at a viva voce examination they must be prepared to answer questions concerning the literature of their instrument or voice with special emphasis on the works they have studied. The viva voce examination may not be taken until the required recital or recitals have been presented.

Special Requirements

(a) Courses leading to the Artist diploma

Piano —to give two complete recitals . . . or
to give one recital and one concerto performance with orchestra.

*Strings —to give two complete recitals . . . or
to give one recital, one concerto performance with orchestra and one ensemble performance.

Singing —to give two complete recitals . . . or
to give one recital and to sing a major role in an operatic production.

Organ —to give two complete recitals.

Composition —to submit a symphonic work scored for full orchestra.

(b) Courses leading to the Licentiate diploma

—to give one complete recital.

—to pass a viva voce examination on teaching methods including demonstration lessons.

*N.B. A Brass or Woodwind instrument can be substituted as major subject.

IV. FEES, SCHOLARSHIPS, BURSARIES, LOAN FUNDS

FEES

A student who has been admitted to the Faculty of Music is required to pay at least the first term instalment of fees on or before the opening date of the session, and before applying to the Secretary of the Faculty for his card of admission to lectures. The amount of the first term instalment of fees or of the total fee may be ascertained from the schedule below.

The second term instalment of fees, if not already paid, is payable on or before January 20th. After this date, an additional fee of \$3.00 a month will be imposed until the whole amount is paid. All fees for the session must have been paid in full before the student can receive his pseudonym for the final examinations.

Fees must be paid to the Accountant of the Royal Conservatory of Music of Toronto.

| Academic Year | Academic Fee | Incidental Fees* | Total Fee (if paid in one instalment) | First Term Instalment | Second Term Instalment |
|---|--------------|------------------|---------------------------------------|-----------------------|------------------------|
| General Music and Music Education—Men | | | | | |
| All Years | \$370 | \$54 | \$424 | \$239 | \$188 |
| General Music and Music Education—Women | | | | | |
| All Years | \$370 | \$34 | \$404 | \$219 | \$188 |
| Artist and Licentiate Diploma Courses—Men | | | | | |
| 1st Year | \$390 | \$39 | \$429 | \$234 | \$198 |
| 2nd Year | \$425 | \$39 | \$464 | \$252 | \$215 |
| 3rd Year | \$470† | \$39 | \$509 | \$274 | \$238 |
| Artist and Licentiate Diploma Courses—Women | | | | | |
| 1st Year | \$390 | \$24 | \$414 | \$219 | \$198 |
| 2nd Year | \$425 | \$24 | \$449 | \$237 | \$215 |
| 3rd Year | \$470† | \$24 | \$494 | \$259 | \$238 |

*These Incidental Fees include the following fees: Hart House (for men), Students' Administrative Council, Athletic, Health Service, Undergraduate Association, Concert Series.

†These Academic Fees include the Diploma fee.

MISCELLANEOUS FEES

| | |
|--|------|
| Late Registration fee | \$10 |
| Equivalent certificate fee | 5 |
| Advanced standing fee | 10 |
| Supplemental examination fee for one subject | 10 |
| (each additional subject \$5) | |
| Fee for transcript of record | 1 |
| (each additional copy 25¢) | |

Deposit for use of University-owned instruments (refundable) 10

Students should be prepared to meet their living expenses, at least for the first year; they cannot expect to earn their living while studying.

SCHOLARSHIPS

MUSICAL TALENT FOUNDATION

The Foundation grants scholarship and other funds for the development of promising music students. Disbursements to students are made on the basis of awards by the Royal Conservatory of Music, and exceed \$15,000 annually. Awards may be made to both degree and diploma students. Information and application forms may be obtained from the Secretary of the Faculty of Music.

BETA SIGMA PHI SCHOLARSHIP

Value \$100. This scholarship is awarded by the Senate of the ship committee (see note below regarding diploma course scholarships).

THE BOOSEY AND HAWKES (CANADA) LTD. SCHOLARSHIP

Value \$100.00. This scholarship is awarded by the Senate of the University of Toronto upon the recommendation of the Council of the Faculty of Music to the student who, in the first year of the Music Education Course, ranks highest in the annual examinations and who enrolls in the second year. No application is required.

THE EATON GRADUATING SCHOLARSHIP

In order to assist the winner in the beginning of his or her professional career, The Eaton Graduating Scholarship of \$1,000, the gift of The T. Eaton Company, Ltd., is awarded each year to the graduating student in a diploma course who, in the opinion of the scholarship committee, has attained the highest proficiency in piano, violin or vocal art. No application is required.

FAMOUS PLAYERS CANADIAN CORPORATION ANNUAL SCHOLARSHIP

Value \$300. Awarded to a diploma course student by the scholarship committee (see note below regarding diploma course scholarships).

GENERAL MOTORS CANADIAN COLLEGE SCHOLARSHIPS

Three scholarships, the gift of General Motors of Canada, Limited. Each scholarship tenable for four years in a degree course will have a value of at least \$200 annually and such higher value, not to exceed \$2,000 annually, as may be determined by the demonstrated need of the applicant. Awarded to students of outstanding performance on Ontario Grade XIII examinations who demonstrate financial need. Applications shall be submitted to the University Registrar by May 1st on forms obtainable from him.

THE J. M. GREENE MUSIC COMPANY SCHOLARSHIP

Value \$100. This scholarship is awarded by the Senate of the University upon the recommendation of the Council of the Faculty of Music to the student who, in the second year of the Music Education course, receives the highest aggregate standing in "Instrumental Class 2b" and "Band and Orchestral Technique 2b", who enrolls in the third year, and who also states his intention to enter the teaching profession. In the event of a tie, preference shall be given to a member of the University of Toronto Symphony Orchestra. No application is required.

HEINTZMAN AND COMPANY SCHOLARSHIP

Value \$250. Awarded to a diploma course student by the scholarship committee (see note below regarding diploma course scholarships).

THE KHAKI UNIVERSITY AND Y.M.C.A. MEMORIAL SCHOLARSHIP FUND

Two scholarships, of a value of approximately \$700 each, are the gift of the Khaki University of Canada. Applicants who are enrolled in the second or third year of an undergraduate degree course in the Faculty of Music and who have at least first class honours (75%) are eligible to apply for these scholarships. Preference will be given to sons and daughters of soldiers of World War I and of service men in the armed forces in World War II. Applications must be submitted to the University Registrar on or before October 15.

UNIVERSITY OF TORONTO ALUMNI ASSOCIATION WAR MEMORIAL SCHOLARSHIPS

These scholarships or awards, of a value of \$200 each, are available to men or women in the second and third years of undergraduate degree courses. Awards are made on the basis of scholastic standing, financial need, merit shown by participation and interest in extra-curricular undergraduate activities of the University, and such other qualifications as may commend themselves to the Alumni Association. Preference is given to applicants having relationship to Active Service in the Armed Forces of Canada. Awards will be based on standing in the academic

year 1959-60 and payment made during the academic year 1960-61. Application forms may be obtained from the office of the Alumni Association, 18 Willcocks Street, and the Secretary of the Faculty of Music. Completed applications must be filed in the office of the Alumni Association not later than March 1st, 1960.

THE WATERLOO MUSIC COMPANY LIMITED SCHOLARSHIP

Value \$100. This scholarship is awarded by the Senate of the University upon the recommendation of the Council of the Faculty of Music to the student who, in the second year of the Music Education course, ranks highest in the annual examinations, who enrolls in the third year, and who also states his intention to enter the teaching profession. No application is required.

OTHER SCHOLARSHIPS

For details concerning other awards, including Douglas M. Burgess Memorial, Ontario Hockey Association War Memorial Scholarships, Leonard Foundation Scholarships, and Simpson-Sears Limited (Northern Ontario) Scholarships, see the pamphlet "Admission Scholarships and Bursaries" available from the Registrar, University of Toronto.

INSTRUCTIONS REGARDING DIPLOMA COURSE SCHOLARSHIPS

Grants are made by a scholarship committee on the basis of auditions for entering students and examinations and recitals for students in the second and third years. All financial assistance is subject to annual review.

Special application forms are provided and completed applications must be submitted to the Secretary of the Faculty on or before September 14, 1959. Candidates for the first year of the Licentiate diploma course who seek financial assistance and who qualify for admission on the basis of A.R.C.T. standing (see page 12) must also appear for an audition.

NOTE: In those cases where the amount of an award is not payable from income earned on an endowed fund, payment will be dependent on the receipt of the amount of the annual award from the donor.

BURSARIES

ATKINSON CHARITABLE FOUNDATION ADMISSION BURSARIES

The Trustees of the Foundation offer bursaries to Ontario students who demonstrate financial need and obtain an average of at least 66% on eight Ontario Grade XIII papers and who are eligible for admission and

plan to attend a university in Ontario. The maximum value of a bursary in any session is \$200 for a resident of Toronto or \$400 for a non-resident.

ATKINSON INCOURSE BURSARIES

Atkinson Incourse Bursaries, gift of the Atkinson Charitable Foundation, are awarded annually to students in the second or higher years of undergraduate degree courses. Applicants must have at least Second Class Honours in the final examinations of the preceding year, demonstrate financial need and be a resident of the Province of Ontario. Applications must be submitted to the Registrar of the University on or before December 1st.

DOMINION-PROVINCIAL STUDENT-AID BURSARIES

Under this programme, bursaries may be awarded to students in financial need who are resident in Ontario and who are in attendance at the University of Toronto. To be eligible students must have obtained not less than sixty-six per cent at their last annual examination. Further information may be obtained from the Secretary of the Faculty.

NATIONAL COUNCIL OF JEWISH WOMEN ANNUAL BURSARY

Value \$125. Awarded to a diploma course student by the scholarship committee (see note above regarding diploma course scholarships).

PROCTER AND GAMBLE BURSARY PLAN

Procter and Gamble Bursaries, the gift of the Procter and Gamble Company of Canada, are awarded annually to students in all years. Applicants must have at least Second Class Honours or better in the final examinations of the preceding year and demonstrate financial need. Applications must be submitted to the Registrar of the University on or before December 1st.

THE UNIVERSITY OF TORONTO GENERAL BURSARIES

The Board of Governors has established a fund to provide bursaries for deserving students who without financial assistance cannot continue their formal education. The maximum value of a bursary in any session is \$250 for a resident of Toronto or \$500 for a non-resident. Further information may be obtained from the Secretary of the Faculty.

LOAN FUNDS

THE DEVONSHIRE LOAN FUND

The Devonshire Loan Fund, established by Graduates of Devonshire House, provides assistance to students in the Residence.

THE P.E.O. EDUCATIONAL FUND

Established by the P.E.O. Sisterhood, an international organization devoted to the furthering of opportunities for higher education for women, this fund provides financial assistance in the form of loans to women students. Loans to a maximum of \$500 for one year of study or \$1,000 for two or more years bear an interest rate of only 3% per annum and are repayable when the recipient completes her course. Further information may be obtained from the Secretary of the Faculty or Mrs. W. L. McKiel, Ontario Provincial Chairman, 254 Oakhill Road, Port Credit, Ontario.

PROVINCIAL STUDENT-AID LOAN FUND

This fund, established by the Province of Ontario, provides loans to undergraduate degree course students who have been residents of the Province of Ontario for at least one year before the date of application. The maximum loan to any applicant for any one year shall ordinarily be \$500, and the maximum loan outstanding to any student at any one time shall be \$2,000.

Students applying for admission to the University and currently enrolled in a secondary school may obtain information and application forms from the school Principal. Other entering students may obtain information and application blanks from the Secretary, Provincial Student-Aid Loan Fund Committee, Department of Education, Parliament Buildings, Toronto. Undergraduates entering the second or third years of degree courses may obtain information and application forms from the Secretary of the Faculty.

THE UNIVERSITY OF TORONTO ALUMNI ASSOCIATION LOAN FUND

The University of Toronto Alumni Association Loan Fund provides loans for students in degree courses up to a maximum of \$100 for students in the second year, or \$200 for students in the third year. Loans are not available to first year students. Applicants should apply in person to the Association Office, 18 Willcocks Street.

OTHER FINANCIAL ASSISTANCE

CHILDREN OF WAR DEAD (EDUCATION ASSISTANCE) ACT

Children of War Dead (Education Assistance) Act provides fees and monthly allowances for children of veterans whose death was attributable to military service. Enquiries should be directed to the nearest District Office of the Department of Veterans Affairs.

V. PRESCRIBED SUBJECTS

GENERAL MUSIC

FIRST YEAR

| | |
|----------------------------|---------|
| <i>Harmony 1a</i> | 2 hours |
| Keyboard Harmony 1c | 1 hour |
| <i>Counterpoint 1a</i> | 1 hour |
| Ear Training 1a | 1 hour |
| <i>History of Music 1c</i> | 3 hours |
| English 1a, 1b | 3 hours |
| Physics 8 | 2 hours |
| Chorus or Orchestra | |

SECOND YEAR

| | |
|--|---------|
| <i>Harmony 2a†</i> | 2 hours |
| Keyboard Harmony 2c | 1 hour |
| <i>Counterpoint 2a</i> | 1 hour |
| Ear Training 2a | 1 hour |
| <i>Orchestration 2c</i> | 1 hour |
| Analytical Technique 2a | 1 hour |
| History of Music 2c | 3 hours |
| Conducting 2c | 1 hour |
| <i>Subject of special study*: either</i> | |
| (a) Composition 2a | 1 hour |
| or | |
| (b) History and Literature of Music 2a and | 1 hour |
| German 2c or Italian 2e | 2 hours |
| Chorus or Orchestra | |

THIRD YEAR

| | |
|---------------------|---------|
| Keyboard Harmony 3c | 1 hour |
| Counterpoint 3a | 1 hour |
| Fugue 3a | 1 hour |
| Orchestration 3c | 1 hour |
| History of Music 3c | 3 hours |
| Conducting 3c | 1 hour |

†Composition students may not carry a condition in Harmony 2a into the Third Year (see p. 13).

*The Subject of Special Study (and the language, if any) chosen in the second year must be continued in the third year.

Subject of special study—either:

| | |
|--|---------|
| (a) Composition 3a and | 1 hour |
| Analytical Technique 3a | 1 hour |
| or | |
| (b) History & Literature of Music 3a and | 1 hour |
| German 3c or Italian 3k | 2 hours |
| Chorus or Orchestra | |
| Viva Voce 3a | |

N.B. General Music students are referred to the section covering graduation requirements on page 16.

Each student enrolled in the Third Year who has not yet passed the Grade X examination in any instrument or voice must do so at the February examinations of the School of Music in order to be eligible to graduate at the spring commencement of the University.

MUSIC EDUCATION

FIRST YEAR

| | |
|--|---------|
| <i>Harmony, Counterpoint and Ear Training 1b</i> | 5 hours |
| Keyboard Harmony 1c | 1 hour |
| <i>History of Music 1c</i> | 3 hours |
| Choral Technique 1b | 2 hours |
| <i>Instrumental Class 1b</i> | 1 hour |
| Band and Orchestral Technique 1b | 2 hours |
| English 1a, 1b | 3 hours |
| One of: French 1a | 3 hours |
| History 1a | 3 hours |
| Mathematics 1g | 3 hours |
| Chorus or Orchestra | |

SECOND YEAR

| | |
|--|---------|
| <i>Harmony, Counterpoint and Ear Training 2b</i> | 4 hours |
| Keyboard Harmony 2c | 1 hour |
| <i>History of Music 2c</i> | 3 hours |
| Choral Technique 2b | 3 hours |
| <i>Instrumental Class 2b</i> | 1 hour |
| Band and Orchestral Technique 2b | 2 hours |
| Conducting 2c | 1 hour |
| English 2a, 2b | 3 hours |
| Physics 8 | 2 hours |
| Chorus or Orchestra | |
| Viva Voce 2b | |

THIRD YEAR

| | |
|-------------------------------------|---------|
| Stylistic Analysis and Arranging 3b | 3 hours |
| Keyboard Harmony 3c | 1 hour |
| History of Music 3c | 3 hours |
| Choral Technique 3b | 3 hours |
| Instrumental Class 3b | 3 hours |
| Band and Orchestral Technique 3b | 2 hours |
| Conducting 3c | 1 hour |
| English 3a, 3b | 3 hours |
| Chorus or Orchestra | |

N.B. Each student enrolled in the Third Year who has not yet passed the Grade X examination in any instrument or voice must do so at the February examinations of the School of Music in order to be eligible to graduate at the spring commencement of the University.

ARTIST DIPLOMA — PIANO

FIRST YEAR

| | |
|-----------------------------------|---------------|
| <i>Piano (individual lessons)</i> | <i>1 hour</i> |
| Materials of Music 1d | 3 hours |
| Keyboard Harmony 1d | 1 hour |
| History of Music 1d | 2 hours |
| Sight Reading 2d | 1 hour |
| Pedagogy 1d | 2 hours |
| Chorus or Orchestra | |

SECOND YEAR

| | |
|-----------------------------------|---------------|
| <i>Piano (individual lessons)</i> | <i>1 hour</i> |
| Materials of Music 2d | 3 hours |
| Keyboard Harmony 2d | 1 hour |
| History of Music 2d | 2 hours |
| Sight Reading 2d | 1 hour |
| Accompanying 2d | 1 hour |
| Chamber Music | 2 hours |
| Chorus or Orchestra | |

THIRD YEAR

| | |
|----------------------------|---------|
| Piano (individual lessons) | 1 hour |
| Style Study 3d | 1 hour |
| History of Music 3d | 2 hours |
| Accompanying 3d | 1 hour |

| | |
|---------------------|---------|
| Improvisation 3d | 1 hour |
| Chamber Music | 2 hours |
| Chorus or Orchestra | |

ARTIST DIPLOMA — STRINGS

(A Brass or Woodwind instrument may be substituted as major subject)

FIRST YEAR

| | |
|--|--------------------|
| <i>Major Instrument (individual lessons)</i> | 1 hour |
| Piano minor (individual lessons) | $\frac{1}{2}$ hour |
| Materials of Music 1d | 3 hours |
| Keyboard Harmony 1d | 1 hour |
| History of Music 1d | 2 hours |
| Chamber Music | 2 hours |
| Orchestra | |
| Chamber Orchestra | |

SECOND YEAR

| | |
|--|--------------------|
| <i>Major Instrument (individual lessons)</i> | 1 hour |
| Piano minor (individual lessons) | $\frac{1}{2}$ hour |
| Materials of Music 2d | 3 hours |
| Keyboard Harmony 2d | 1 hour |
| History of Music 2d | 2 hours |
| Chamber Music | 2 hours |
| Orchestra | |
| Chamber Orchestra | |

THIRD YEAR

| | |
|--|--------------------|
| <i>Major Instrument (individual lessons)</i> | 1 hour |
| Piano minor (individual lessons) | $\frac{1}{2}$ hour |
| Style Study 3d | 1 hour |
| History of Music 3d | 2 hours |
| Chamber Music | 2 hours |
| Orchestra | |
| Chamber Orchestra | |

ARTIST DIPLOMA — VOICE

FIRST YEAR

| | |
|-------------------------------------|--------------------|
| <i>Singing (individual lessons)</i> | 1 hour |
| Piano minor (individual lessons) | $\frac{1}{2}$ hour |
| Materials of Music 1d | 3 hours |

| | |
|-----------------------------------|---------|
| Keyboard Harmony 1d | 1 hour |
| History of Music 1d | 2 hours |
| English Diction 1d | 1 hour |
| German Diction 1d | 1 hour |
| Italian Diction 1d | 1 hour |
| Sight Singing 1d | 1 hour |
| Opera School or Collegium Musicum | |
| Chorus | |

SECOND YEAR

| | |
|-------------------------------------|--------------------|
| <i>Singing (individual lessons)</i> | <i>1 hour</i> |
| Piano minor (individual lessons) | $\frac{1}{2}$ hour |
| Materials of Music 2d | 3 hours |
| Keyboard Harmony 2d | 1 hour |
| History of Music 2d | 2 hours |
| German Diction 2d | 1 hour |
| Italian Diction 2d | 1 hour |
| Lieder 2d | 1 hour |
| Opera School or Collegium Musicum | |
| Chorus | |

THIRD YEAR

| | |
|------------------------------------|--------------------|
| Singing (individual lessons) | 1 hour |
| Piano minor (individual lessons) | $\frac{1}{2}$ hour |
| History of Music 3d | 2 hours |
| French Diction 3d | 1 hour |
| Oratorio 3d | 1 hour |
| Radio and Television Techniques 3d | 1 hour |
| Opera School or Collegium Musicum | |
| Chorus | |

ARTIST DIPLOMA — ORGAN

FIRST YEAR

| | |
|-----------------------------------|---------------|
| <i>Organ (individual lessons)</i> | <i>1 hour</i> |
| Materials of Music 1d | 3 hours |
| Keyboard Harmony 1e | 1 hour |
| Score Reading 1d | 1 hour |
| History of Music 1d | 2 hours |
| Choral Technique 1b | 1 hour |
| Choir Training 1d | 1 hour |
| Chorus | |

SECOND YEAR

| | |
|-----------------------------------|---------------|
| <i>Organ (individual lessons)</i> | <i>1 hour</i> |
| Materials of Music 2d | 3 hours |
| Keyboard Harmony 2e | 1 hour |
| Score Reading 2d | 1 hour |
| History of Music 2d | 2 hours |
| Conducting 2c | 1 hour |
| Choral Technique 2b | 1 hour |
| Choir Training 2d | 1 hour |
| Chorus | |

THIRD YEAR

| | |
|-----------------------------------|---------------|
| <i>Organ (individual lessons)</i> | <i>1 hour</i> |
| Theory 3d | 3 hours |
| Keyboard Harmony 3e | 1 hour |
| Score Reading 3d | 1 hour |
| History of Music 3d | 2 hours |
| Conducting 3c | 1 hour |
| Choral Technique 3b | 1 hour |
| Choir Training 3d | 1 hour |
| Chorus | |

ARTIST DIPLOMA — COMPOSITION

FIRST YEAR

| | |
|---|--------------------|
| <i>Composition (individual lessons)</i> | <i>1 hour</i> |
| Piano (individual lessons) | $\frac{1}{2}$ hour |
| Instrumental Class 1b | 1 hour |
| Materials of Music 1d | 3 hours |
| Score Reading 1d | 1 hour |
| Orchestration 2c | 1 hour |
| History of Music 1d | 2 hours |
| Chorus or Orchestra | |

SECOND YEAR

| | |
|---|--------------------|
| <i>Composition (individual lessons)</i> | <i>1 hour</i> |
| Piano (individual lessons) | $\frac{1}{2}$ hour |
| Instrumental Class 2b | 1 hour |
| Materials of Music 2d | 3 hours |
| Score Reading 2d | 1 hour |
| Orchestration 3c | 1 hour |
| History of Music 2d | 2 hours |
| Conducting 2c | 1 hour |
| Chorus or Orchestra | |

THIRD YEAR

| | |
|----------------------------------|---------|
| Composition (individual lessons) | 1 hour |
| Piano (individual lessons) | ½ hour |
| Score Reading 3d | 1 hour |
| Orchestration 3d | 1 hour |
| Instrumental Class 3b | 1 hour |
| History of Music 3d | 2 hours |
| Criticism 3d | 1 hour |
| Conducting 3c | 1 hour |
| Chorus or Orchestra | |

LICENTIATE DIPLOMA — PIANO

FIRST YEAR

| | |
|-----------------------------------|----------------|
| <i>Piano (individual lessons)</i> | <i>1 hour</i> |
| Materials of Music 1d | 3 hours |
| Keyboard Harmony 1d | 1 hour |
| History of Music 1d | 2 hours |
| Sight Reading 2d | 1 hour |
| <i>Teaching Methods 1d</i> | <i>2 hours</i> |
| Chorus or Orchestra | |

SECOND YEAR

| | |
|-----------------------------------|----------------|
| <i>Piano (individual lessons)</i> | <i>1 hour</i> |
| Materials of Music 2d | 3 hours |
| Keyboard Harmony 2d | 1 hour |
| History of Music 2d | 2 hours |
| Sight Reading 2d | 1 hour |
| Accompanying 2d | 1 hour |
| Elementary Music Education 2d | 1 hour |
| <i>Teaching Methods 2d</i> | <i>2 hours</i> |
| Practice Teaching 2d | 1 hour |
| Chorus or Orchestra | |

THIRD YEAR

| | |
|---------------------------------|---------|
| Piano (individual lessons) | 1 hour |
| Style Study 3d | 1 hour |
| History of Music 3d | 2 hours |
| Accompanying 3d | 1 hour |
| Survey of Teaching Materials 3d | 1 hour |
| Chamber Music | 2 hours |
| Teaching Methods 3d | 2 hours |

| | |
|---------------------------|--------|
| Practice Teaching 3d | 1 hour |
| Class Teaching Methods 3d | 1 hour |
| Chorus or Orchestra | |

LICENTIATE DIPLOMA — VIOLIN

FIRST YEAR

| | |
|------------------------------------|--------------------|
| <i>Violin (individual lessons)</i> | <i>1 hour</i> |
| Piano minor (individual lessons) | $\frac{1}{2}$ hour |
| Materials of Music 1d | 3 hours |
| Keyboard Harmony 1d | 1 hour |
| History of Music 1d | 1 hour |
| Chamber Music | 2 hours |
| <i>Teaching Methods 1d</i> | <i>2 hours</i> |
| Orchestra | |
| Chamber Orchestra | |

SECOND YEAR

| | |
|------------------------------------|--------------------|
| <i>Violin (individual lessons)</i> | <i>1 hour</i> |
| Piano minor (individual lessons) | $\frac{1}{2}$ hour |
| Materials of Music 2d | 3 hours |
| Keyboard Harmony 2d | 1 hour |
| History of Music 2d | 2 hours |
| Conducting 2c | 1 hour |
| Chamber Music | 2 hours |
| Elementary Music Education 2d | 1 hour |
| <i>Teaching Methods 2d</i> | <i>2 hours</i> |
| Practice Teaching 2d | 1 hour |
| Orchestra | |
| Chamber Orchestra | |

THIRD YEAR

| | |
|------------------------------------|--------------------|
| <i>Violin (individual lessons)</i> | 1 hour |
| Piano minor (individual lessons) | $\frac{1}{2}$ hour |
| Style Study 3d | 1 hour |
| History of Music 3d | 2 hours |
| Survey of Teaching Materials 3d | 1 hour |
| Chamber Music | 2 hours |
| Teaching Methods 3d | 2 hours |
| Practice Teaching 3d | 1 hour |
| Class Teaching Methods 3d | 1 hour |
| Orchestra | |
| Chamber Orchestra | |

LICENTIATE DIPLOMA — VOICE

FIRST YEAR

| | |
|-------------------------------------|---------|
| <i>Singing (individual lessons)</i> | 1 hour |
| Piano minor (individual lessons) | ½ hour |
| Materials of Music 1d | 3 hours |
| Keyboard Harmony 1d | 1 hour |
| History of Music 1d | 2 hours |
| English Diction 1d | 1 hour |
| German Diction 1d | 1 hour |
| Italian Diction 1d | 1 hour |
| Sight Singing 1d | 1 hour |
| <i>Teaching Methods 1d</i> | 2 hours |
| Chorus | |

SECOND YEAR

| | |
|-------------------------------------|---------|
| <i>Singing (individual lessons)</i> | 1 hour |
| Piano minor (individual lessons) | ½ hour |
| Materials of Music 2d | 3 hours |
| Keyboard Harmony 2d | 1 hour |
| History of Music 2d | 2 hours |
| German Diction 2d | 1 hour |
| Italian Diction 2d | 1 hour |
| Lieder 2d | 1 hour |
| Elementary Music Education 2d | 1 hour |
| <i>Teaching Methods 2d</i> | 2 hours |
| Practice Teaching 2d | 1 hour |
| Chorus | |

THIRD YEAR

| | |
|----------------------------------|---------|
| Singing (individual lessons) | 1 hour |
| Piano minor (individual lessons) | ½ hour |
| History of Music 3d | 2 hours |
| Survey of Teaching Materials 3d | 1 hour |
| French Diction 3d | 1 hour |
| Oratorio 3d | 1 hour |
| Teaching Methods 3d | 2 hours |
| Practice Teaching 3d | 1 hour |
| Chorus | |

VI. DESCRIPTION OF SUBJECTS

THEORY AND COMPOSITION

Harmony 1a. Diatonic harmony up to four parts, including secondary dominants and simple modulation. Melodic writing for voices and instruments with special application to the technique of the ground bass and the chorale style of J. S. Bach. Two hours a week.

Harmony 2a. Chromatic harmony in four and five parts based on 19th century harmonic technique. This will include the material of seventh chords, altered chords and advanced modulation. String quartet and song accompaniments will receive special study. Two hours a week.

Harmony, Counterpoint and Ear Training 1b. Sight-singing and rhythmic reading, clef reading, melodic, rhythmic, and harmonic dictation, paralleling the concurrent study of harmony and counterpoint. Harmony in four parts, using all triad types, the dominant seventh, and secondary seventh chord types as found in the Bach technique. Counterpoint in two parts. Five hours a week.

Harmony, Counterpoint, and Ear Training 2b. Sight-singing and rhythmic reading. Advanced melodic and rhythmic dictation. Two- and three-part contrapuntal dictation. Functional recognition of advanced harmonic progressions and non-harmonic materials. Four-part harmony, using triads, seventh chords, non-harmonic materials, and altered chords. Counterpoint in three and four voices. Students requiring special attention in ear training will be assigned to a remedial class. Four hours a week.

Materials of Music 1d. Harmony: Four part writing based on triads, dominant 7th, 9th and 13th chords. Melodic writing for voices and instruments. Simple modulation. Composition in small forms for voice, violin and woodwind instruments with piano accompaniment. Harmonic analysis of selected works from student's repertoire. Counterpoint: Two part writing. Ear Training: Harmonic, melodic and rhythmic dictation. Three hours a week.

Materials of Music 2d. Harmony: Study of chromatic harmony and altered chords. Composition in simple forms. Harmonic analysis of contemporary literature. Elementary orchestration and score reading. Counterpoint: Two part canon. Ear Training: Based on advanced harmony. Three hours a week.

Keyboard Harmony 1c. Playing of cadence types. Modulation to closely related keys. Sight-harmonization of simple folk tunes and chorale melodies. Realization of figured bass, including triads with all their inversions and seventh chords. Elementary transposition. Two-part score reading using five clefs. One hour a week.

Keyboard Harmony 2c. Chromatic and sudden modulation to foreign keys employing four- and eight-bar periods. Sight harmonization of more advanced folk tunes, chorale melodies, and other songs. Realization of more advanced figured bass and classical recitative types, employing non-harmonic materials and altered chords. More advanced transposition. Three-part score reading. One hour a week.

Keyboard Harmony 3c. Improvisation of eight- and sixteen-bar periods as well as short pieces using advanced modulation. Sight harmonization in free style. Realization of continuo bass in 18th century style. Transposition of advanced harmonic music of the 18th and 19th centuries. Score reading in four and more parts, including simple string quartets and Haydn and Mozart symphony scores. One hour a week.

Keyboard Harmony 1d. Playing of cadence types and modulation to closely related keys. Sight-harmonization of simple melodies and elementary figured bass. Transposition and two-part score reading using five clefs. One hour a week.

Keyboard Harmony 2d. Modulation to foreign keys. Improvisation of eight and sixteen bar periods as well as other pieces using modulation (pianists). Sight-harmonization of more advanced melodies and realization of figured bass employing non-harmonic materials and altered chords. More advanced transposition and three-part score reading. String quartets and symphony scores (pianists). One hour a week.

Keyboard Harmony 1e, 2e, 3e. Similar to Keyboard Harmony 1d but with special emphasis on problems peculiar to the organist, particularly modulation, improvisation, etc. One hour a week.

Counterpoint 1a. Melody writing. Two- and three-part counterpoint. The invention. The chorale-prelude. One hour a week.

Counterpoint 2a. A continuation of Counterpoint 1a, including some four-part writing. Canon. Double counterpoint. Introduction to fugal writing. One hour a week.

Counterpoint 3a. Counterpoint in free style, and in the style of Palestrina and the Tudor writers; canon in two parts with or without an independent part. One hour a week.

Fugue 3a. Fugue in three or four parts, for keyboard, strings or voices. Analysis of classical and modern fugues. One hour a week.

Theory 3d.

A theory course designed to enable the student to pass the examinations of the Canadian College of Organists, the American Guild of Organists and the Royal College of Organists. Three hours a week.

Ear Training 1a. Interval recognition. Sight singing. Rhythmic, melodic and harmonic dictation. Elementary two part dictation. One hour a week.

Ear Training 2a. A continuation of Ear Training 1a, including more advanced dictation. Recognition of instruments and instrumental textures. Application of ear training to analysis, criticism and memorization. One hour a week.

Composition 2a. Musical composition for students in the General Music course as a Subject of Special Study. One hour a week.

Composition 3a. A continuation of Composition 2a. One hour a week.

Analytical Technique 2a. Harmonic, contrapuntal and structural analysis of selected compositions. One hour a week.

Analytical Technique 3a. A continuation of Analytical Technique 2a. One hour a week.

Orchestration 2c. Scoring for various combinations of woodwinds, horns, strings and timpani. Problems of transcription and arranging. One hour a week.

Orchestration 3c. Scoring for the large orchestra. Study of selected scores. One hour a week.

Orchestration 3d. Composing and scoring for various instrumental combinations. Problems of radio and film. One hour a week.

Style Study 3d. Stylistic analysis of the most significant pieces in the piano and string repertoire. Problems of phrasing, bowing and ornamentation; discussion and comparison of editions and trends of interpretation. One hour a week.

Stylistic Analysis and Arranging 3b. Analyses of the styles of composers subsequent to the 18th century. Discussion of assigned readings in contemporary attitudes and viewpoints. Orchestration in general; methods of arranging set numbers for limited vocal and instrumental groups. Three hours a week.

Score Reading 1d. String quartet and simple orchestral score reading. Transposition. Use of C clef. Piano reduction of orchestral scores. One hour a week.

Score Reading 2d. Vocal scores in four and more parts. Realization of figured bass. One hour a week.

Score Reading 3d. Advanced score reading using orchestral and vocal literature. One hour a week.

HISTORY OF MUSIC

NOTE: In connection with History courses, all students in General Music and Music Education are expected to participate, upon advance notification, in mixed vocal and instrumental chamber music ensembles approximately once a month.

History of Music 1c. Music as a literature. The chief trends in the development of Western Music surveyed from the stylistic, formal, and aesthetic standpoints. Three hours a week.

History of Music 2c. History, form and literature of music from the Renaissance to the Present. Part I. Three hours a week.

History of Music 3c. History, form and literature of music from the Renaissance to the Present. Part II. Three hours a week.

History of Music 1d. Same as History of Music 1c but for students in diploma courses. Two hours a week.

History of Music 2d. Same as History of Music 2c but for students in diploma courses. Two hours a week.

History of Music 3d. Same as History of Music 3c but for students in diploma courses. Two hours a week.

History and Literature of Music 2a. Special problems to be chosen by the instructor. For students in the General Music Course as a Subject of Special Study. One hour a week.

History and Literature of Music 3a. A continuation of the course listed above. One hour a week.

Criticism 3d. Aesthetic concepts and fundamentals of criticism. Essays on composition and performances to be written and discussed. One hour a week.

ACADEMIC SUBJECTS

English 1a. Composition. The writing of at least four original compositions during the session. The student is expected to acquire a suitable dictionary and a handbook of usage from a list recommended by the Department of English.

English 1b. English Literature from Chaucer to Milton. (a) Chaucer, *Prologue to the Canterbury Tales*; Shakespeare, *Othello*, *Antony and Cleopatra*; Donne, the selections in *Representative Poetry*, Vol. I; Milton, *Paradise Lost* (In *Representative Poetry*, Vol. I); More, *Utopia*; Bacon, *Essays*; Bunyan, *Pilgrim's Progress*, Part I. (b) Chaucer, *The Nun's Priest's Tale*; Marlowe, *Doctor Faustus*; Shakespeare, *The Tempest*; Jonson, *The Alchemist*; Spencer, Herrick, Marvell, Vaughan in *Representative Poetry*, Vol. I; The Book of Job. (c) Students will be expected to read selected chapters of a History of English Literature recommended by their instructor. Three hours a week. Instruction in English is given by the staff of University College only.

English 2a. Composition. The writing of at least four original compositions during the session.

English 2b. English Literature from Dryden to Keats. (a) Selections from Dryden, Pope, Wordsworth, Shelley, Keats in *Representative Poetry*, Vols. I and II; Swift, *Gulliver's Travels*; Fielding, *Tom Jones*; Johnson, *Preface to Shakespeare*; Austen, *Pride and Prejudice*. (b) Gray, Burns, Blake, Coleridge, Byron in *Representative Poetry*, Vols. I and II; *A Shorter Pepys* (Nelson); Addison, *The Spectator*, Vol. I (Everyman); Sterne, *A Sentimental Journey*; Boswell, *Life of Samuel Johnson*, (Modern Library); Scott, *Old Mortality*; Lamb, *Essays of Elia*; Congreve, *The Way of the World*; Goldsmith, *She Stoops to Conquer*. (c) Students will be expected to read selected chapters of a History of English Literature recommended by their instructor. Three hours a week.

English 3a. The writing of essays on subjects connected with the Third Year Course in literature.

English 3b. English Literature from Tennyson to the present. (a) Selections from Tennyson, Browning, and Arnold in *Representative Poetry*, Vol. II, and additional poems of Tennyson and Browning and from T. S. Eliot in *Modern American Poetry and Modern British Poetry*, Revised Edition (1950), Ed. L. Untermeyer; Newman, *On the Scope and Nature of University Education*, Lectures IV-VII inclusive (Everyman); J. S. Mill, *Essay on Liberty*; Arnold, *Culture and Anarchy*; Dickens, *Great Expectations*; George Eliot, *Middlemarch*; Joyce, *A*

Portrait of the Artist as a Young Man; Shaw, *Saint Joan* with Preface; Synge, *The Playboy of the Western World*. (b) D. G. Rossetti, Swinburne and Meredith in *Representative Poetry*, Vol. II; Whitman, Hardy, Yeats, Dickinson, Frost and Auden in *Modern American Poetry and Modern British Poetry*; James, *The American*; Forster, *A Passage to India*. (c) Students will be expected to read selected chapters of a History of English Literature recommended by their instructor. Three hours a week.

French 1a. Representative works of French Literature. Study of prescribed texts: Molière, *Le Bourgeois Gentilhomme* (Harrap); Voltaire, *Zadig* (Heath); Lucas (ed.), *A Book of French Verse* (Oxford); Daudet, *Lettres de mon Moulin* (Macmillan); Anouilh, *L'Alouette* (Appleton-Century-Crofts). Supplementary reading. Pronunciation. Composition. Three hours a week. (Prerequisite, Grade XIII French or equivalent.)

German 2c. Elementary reading course. Two hours a week.

German 3c. Advanced reading course. Two hours a week.

History 1a. History of Europe from 400 to 1945. Two hours lectures, and one tutorial group.

Italian 2e. Introductory course. Two hours a week.

Italian 3k. Reading of selected material on art and music. Conversation. Two hours a week.

Mathematics 1g. Survey course: an elementary course outlining the nature and scope of mathematics, illustrated by descriptions of some outstanding discoveries and problems. Textbook: Titchmarsh, *Mathematics for the General Reader*. Three hours a week.

Physics 8. Elementary Acoustics. Text-book: Culver, *Musical Acoustics*. Lectures and laboratory, two hours a week.

VOCAL STUDIES AND ENSEMBLES

Choral Technique 1b. The rudiments of choral music. A consideration of the treatment of unison songs, also two- and three-part work. Sight-reading, ear training, methods of rehearsal and other relevant topics. Throughout the courses in Choral Technique emphasis will be placed on repertoire and procedures for school classes. Two hours a week, one of which will be a class for the study of choral repertoire.

Choral Technique 2b. Breath control, resonance, diction. Principles of interpretation continued, employing a larger repertoire. Three hours a week, one of which will be a class for the study of choral repertoire.

Choral Technique 3b. A summary and expansion of the work of the first and second year courses. Three hours a week, one of which will be a class for the study of choral repertoire.

Choir Training 1d, 2d and 3d. Choir organization and repertory. Church music to be studied, played and conducted. Study of hymns, plain-song, anthems, cantatas and oratorios suitable for Church performance. One hour a week.

Chorus. Vocal experience and training are provided through the Opera School, the Royal Conservatory Choir, and the University Chorus. See page 46 for details.

English Diction 1d. Physiology of the voice. Exercises to develop resonance and clarity of articulation. Detailed analysis of vowel and consonant sounds occurring in English. One hour a week.

French Diction 3d. Elementary French grammar. Phonetics. Sound production as applied to reading and singing. One hour a week.

German Diction 1d and 2d. Elementary German grammar. Phonetics. Sound production as applied to reading and singing. One hour a week.

Italian Diction 1d and 2d. Elementary Italian grammar. Phonetics. Sound production as applied to reading and singing. One hour a week.

Lieder 2d. The songs of Schubert, Schumann, Brahms, Hugo Wolf, Gustav Mahler, Richard Strauss. One hour a week.

Opera School. Voice students in the Artist diploma course join the solo and chorus classes of the Opera School. See page 42 for details.

Oratorio 3d. The study of oratorio repertoire in general. Practice in the interpretation and presentation of selected arias and recitatives. One hour a week.

Radio and Television Techniques 3d. A course for advanced singers giving consideration to problems of broadcasting and telecasting; preparation of microphone and screen tests. One hour a week.

Sight Singing 1d. Intensive practice in music reading for singers in diploma courses. One hour a week.

INSTRUMENTAL STUDIES AND ENSEMBLES

Accompanying 2d and 3d. The study and practice of the art of piano-forte accompaniment. A survey of the standard repertoire both vocal and instrumental. One hour a week.

Band and Orchestral Technique 1b. The organization and training of wind instrument groups. General survey of wind, percussion, and

stringed instruments. Transposing instruments. Creating interest in instrumental music. Practical experience in ensemble playing. Two hours a week including a weekly class for the study of instrumental repertoire.

Band and Orchestral Technique 2b. Further practical experience in ensemble playing. The instruments of percussion. The concert band. The marching band. Library administration. Small wind and percussion ensembles. Two hours a week, including a weekly class for the study of instrumental repertoire.

Band and Orchestral Technique 3b. The school orchestra. String teaching. String ensembles. The string section of the orchestra. Ensemble playing emphasizing strings. Small and unbalanced orchestras and other instrumental groups. Criteria for the selection of instruments. Instrumental music in the community. Rehearsal procedures. Musical aptitude and achievement testing. Repertoire, with emphasis on the critical evaluation of published music. Two hours a week, including a weekly class for the study of instrumental repertoire.

Chamber Music. The reading, study and performance of trios, quartets, quintets, etc. Two hours a week.

Improvisation 3d. Practical extemporization upon simple themes. One hour a week.

Instrumental Class 1b. Practical study of wind instruments with emphasis on tone production, embouchure, fingering, tuning, and care of the instrument. The student will specialize in one instrument of either the woodwind or brass group, and develop a general knowledge of the others in the group. Instruments studied include flute, oboe, clarinet, bassoon, saxophone, trumpet, French horn, trombone, euphonium, and tuba. Instruments will be provided for home practice. One hour a week.

Instrumental Class 2b. A continuation of Instrumental Class 1b. The student will study the group of instruments not covered in First Year. One hour a week.

Instrumental Class 3b. The study of stringed instruments; special emphasis will be placed on violin playing, but students will also have experience on viola, violoncello, and double bass. Bowing, fingering, phrasing, tuning, care and repair of stringed instruments. Instruments will be provided for home practice (Violin majors will have special instruction in violoncello). Three hours a week.

Orchestra. Orchestral experience and training are provided through the Royal Conservatory Symphony Orchestra, the University Symphony Orchestra, and the Chamber Orchestra. See page 46 for details.

Piano Minor. Individual lessons; for violinists, singers and composers. $\frac{1}{2}$ hour weekly. Violinists and singers who have passed Grade VI piano examination (or an equivalent) do not take this subject.

Sight Reading 1d. The reading and study of solo pieces, accompaniments, duets, of symphonies and overtures arranged for two pianos. One hour a week.

Sight Reading 1e. Similar to Sight Reading 1d but with emphasis on piano teaching repertoire. One hour a week.

TEACHING COURSES

Class Teaching Methods 3d. The technique of teaching piano and stringed instruments in group lessons. One hour a week.

Elementary Music Education 2d. Introduction to Carl Orff's approach to the problems of elementary music education. One hour a week.

Practice Teaching 2d, 3d. During the last two years of the Licentiate diploma course candidates are required to teach at least one pupil, the teaching to be supervised, demonstration lessons to be given.

Survey of Teaching Materials 3d. Sight reading with emphasis on teaching repertoire (1 term). One hour a week.

Teaching Methods 1d, 2d, 3d. The teaching of piano, violin or voice. Lesson procedures and methods. Teaching materials. Two hours a week.

MISCELLANEOUS

Conducting 2c. Principles of baton technique. Conducting of simple vocal and instrumental scores. Special attention to the interpretation of condensed scores. One hour a week.

Conducting 3c. A continuation of the course listed above. Special reference to conducting from full score. One hour a week.

Viva Voce 3a. Each student enrolled in the Third Year of General Music will be required to present himself at the end of the academic year for an oral examination at which he will be asked questions of a general nature, and covering in particular a critical and analytical knowledge of the following scores:

Bach: *Musical Offering* (Kalmus)

Debussy: *Ariettes Oubliées* (Elkan-Vogel, Durand & Cie, Presser)

Ravel: *Chansons Madécasses* (Durand & Cie, Presser)

N.B. Students should also read the section covering graduation requirements on page 16.

Viva Voce 2b. Each student enrolled in the Second Year of Music Education will be required to present himself at the end of the session before a faculty committee for an oral examination. This examination will aim at ascertaining the candidate's knowledge of and special interests in music. Any candidate failing in this examination will be asked to present himself for a supplemental examination at the end of the Third Year.

VII. OPERA SCHOOL

Music Staff: Ettore Mazzoleni, Ernesto Barbini

Coaches: George Brough, W. James Craig.

Stage Direction: Herman Geiger-Torel, Elemer Nagy, Andrew MacMillan.

Stage Movement: Robert Gill.

Since its inception in 1946 the Royal Conservatory Opera School has played an important role in the development of opera in Canada. It trains students in all phases of operatic production and serves, in particular, as a source of talent for the C.B.C. Opera Company and the Opera Festival Company of Toronto. Opera School students often perform in complete operas and present programmes of operatic excerpts in out-of-town centres. It is significant that many graduates of the School are now members of leading companies both in North America and Europe.

Through the years the Opera School productions at Hart House Theatre have aroused growing public interest. Productions have included traditional operas as well as contemporary and seldom-played works of unusual interest, some of which have been first Canadian performances. The complete repertoire to the end of the 1958-59 season has been: *The Marriage of Figaro*, *Don Giovanni*, *The Magic Flute*, *Così fan Tutti* (Mozart); *Comedy on the Bridge* (Martinu); *Gianni Schicchi*, *Suor Angelica* (Puccini); *The Bartered Bride* (Smetana); *Faust* (Gounod); *There and Back* (Hindemith); *Orfeo* (Gluck); *Marriage by Lantern* (Offenbach); *Angélique* (Ibert); *Amahl and the Night Visitors*, *The Old Maid and the Thief*, *The Medium*, *The Telephone*, *Amelia Goes To the Ball* (Menotti); *Hansel and Gretel* (Humperdinck); *Riders to the Sea* (Vaughan Williams); *Down in the Valley* (Weill); *The Coronation of Poppea* (Monteverdi); *La Serva Padrona* (Pergolesi); *The Prima Donna* (Benjamin).

Students in the solo class receive specialized training. They are all individually coached and, in addition, attend regular classes in operatic repertoire, in stage deportment, and in the technique of acting. They are cast as soloists in stage productions, and also attend all chorus rehearsals. The chorus class holds weekly evening rehearsals and participates in various broadcasts and stage productions.

VIII. GENERAL INFORMATION

Students in the Faculty of Music have at their disposal the facilities of both the University of Toronto and the Royal Conservatory of Music. The main buildings of the Conservatory are centrally located adjoining the University campus.

Instruction in academic subjects is given by the staff of the Faculty of Arts, largely at University College. Music courses and individual lessons are given by the staff of the Faculty of Music at the Royal Conservatory.

The Conservatory main building, together with its adjoining annexes, contains the administrative offices, classrooms, eighty-two studios for teaching and practice, three practice organs, the Concert Hall and Recital Hall, two lecture halls, the library and listening room, a music sales counter and a cafeteria.

The Library has an extensive collection of books, scores, periodicals, and reference material, while the Faculty of Music maintains separate libraries of chorus, band, and orchestra music. The listening room is equipped with seven turntables with earphone attachments so that students may take advantage of the large collection of phonograph recordings.

Modern high fidelity audio-visual equipment including phonographs, tape recording machines, micro-film and micro-card readers and film projectors is used in teaching. The Faculty owns over 100 string, woodwind, brass, and percussion instruments for the use of students.

The Concert and Placement Bureau arranges concerts across the Dominion for the Conservatory's leading students and recent graduates, both singers and instrumentalists. Requests are filled for oratorio and operatic soloists, choristers, organists, accompanists, and musical performers in all categories. The Bureau also fills teaching positions and arranges for summer employment.

THE UNDERGRADUATE ASSOCIATION OF THE FACULTY OF MUSIC

The Undergraduate Association is the official undergraduate organization in the Faculty of Music.

The object of the Association, as stated in its Constitution, is "to promote the interests of undergraduates in the Faculty of Music, to cultivate relations between the faculty and the student body, to encourage the participation of the student body in University activities, and to further goodwill among the members themselves."

The officers are elected annually and consist of the President, the Vice-President, the Secretary, the Students' Administrative Council repre-

sentative and an Executive Committee composed of members representing each year and course. One member of the faculty is chosen annually by the officers of the Association to act as an adviser to the Association.

IX. LIVING ACCOMMODATION

WOMEN STUDENTS' RESIDENCE

The Conservatory Residence is directly connected to the main building and provides accommodation and meals for more than fifty women students. Application for residence accommodation for 1959-60 should be made to the Registrar, Royal Conservatory of Music as early as possible, accompanied by a deposit of \$20.00 which will be applied against fees. Students are required to register for accommodation and meals for the period from September 8, 1959 to June 24, 1960 unless special permission is granted otherwise. Reduction in fees covering cost of meals not taken will be granted to Faculty of Music students who are not in Residence beyond the time required for their courses.

Fees for accommodation and meals for the academic year 1959-60 vary from \$610.00 to \$630.00. Fees are payable in advance in equal instalments of \$122.00 to \$126.00 on October 1, November 1, January, March 1, with a final instalment on April 1 for the balance of fees after deducting allowance for meals not taken during September. Students who withdraw from Residence after the completion of their courses and before June 24, 1960, will receive a refund for meals not taken during that period.

Fees do not cover laundry service, but a laundry room is available to students.

The residence is closed during the Christmas vacation and arrangements must be made for accommodation elsewhere during that period.

OTHER LIVING ACCOMMODATION

For other living accommodation inquiry may be made from the following sources:

Women (Residences maintained by the various Arts Colleges):

University College—Dean of Women; *Victoria College*—Dean of Women; *Trinity College*—Registrar; *St. Michael's College*—Head, St. Joseph's College, Queen's Park or Head, Loretto College, 86 St. George Street.

Men (Residences maintained by the various Arts Colleges):

University College—Dean of Men; *Victoria College*—Senior Tutor; *Trinity College*—Registrar; *St. Michael's College*—The Superior, St. Michael's College.

The University Men's Residence for undergraduates of all faculties, apply to Secretary, Residence Committee, Simcoe Hall. An early application is advisable.

For information concerning accommodation in private homes and rooming houses students may use the facilities of the Housing Service maintained by the Students' Administrative Council in Hart House.

X. CONCERTS AND LECTURES

Faculty of Music students attend the annual Special Events Concerts held in the Royal Conservatory Concert Hall. The 1958-59 series included the Hollywood String Quartet (three concerts); Janos Starker, cellist; Toronto Baroque Ensemble; Gerard Souzay, baritone; Peter Pears, tenor, with Julian Bream, lute and guitar; and Jean-Pierre Rampal, flute, with Robert Veyron-LaCroix, harpsichord.

The Women's Musical Club, in co-operation with the Faculty of Music, invites students and staff members of the Faculty to attend its afternoon series of concerts in Eaton Auditorium as guests of the club. The 1958-59 series included Donald Bell, bass-baritone; the Vienna Octet; Rosalyn Tureck, pianist; Ana Raquel Satre, soprano; and the Toronto Woodwind Quintet.

Musical activities in Toronto are those of a large metropolitan city enjoying an active season of concerts and recitals by outstanding artists. Students frequently may benefit from reduced admission prices for these events. The Toronto Opera Festival has an annual two-week season in October. The Toronto Symphony Orchestra presents bi-weekly Subscription Concerts and weekly Sunday Pop Concerts; the C.B.C. Symphony weekly concert broadcasts are open to the public. The Hart House Orchestra gives five concerts in the Great Hall of Hart House, the Orchestra of the York Concert Society, visiting European and American symphony orchestras, the Canadian National Ballet, and the Metropolitan Opera Company are seen and heard during the season. Organizations such as the Toronto Mendelssohn Choir and the Toronto Bach Society present the great works of the choral repertoire. The Eaton Auditorium and Massey Hall series bring solo recitals by artists of international reputation to the city.

A special series of Faculty of Music lectures is presented throughout the school year. These lectures are open to all Conservatory and University students and staff and to the general public. Among the visiting lecturers during 1958-59 were: Hugh Le Caine, Director of Electronic Music, National Research Council; Mavor Moore, Drama Critic, Toronto Telegram; Otto Mayer-Serra, Mexican musicologist; Gilles Le Febvre, Director of Les Jeunesses Musicales; Theodore Allen Heinrich, Director, Royal Ontario Museum; Peter Pears, tenor; and Northrop Frye, Principal of Victoria College, University of Toronto.

XI. PERFORMING ORGANIZATIONS

ROYAL CONSERVATORY SYMPHONY ORCHESTRA

The Royal Conservatory Symphony, conducted by Dean Neel and Principal Mazzoleni, holds weekly rehearsals. During the year selected student soloists perform concertos with full orchestra. Music chosen is varied so as to allow particularly broad and intensive training in sight-reading. In addition to the classic repertoire, the orchestra has consistently introduced music not generally known to students or concert audiences. In the past three years the Orchestra and Conservatory Choir have given the first Canadian performances of Vaughan Williams' "Five Tudor Portraits", Carl Orff's "Carmina Burana", and Michael Tippett's "A Child of Our Time".

UNIVERSITY OF TORONTO SYMPHONY ORCHESTRA

The University Orchestra meets weekly and is conducted by Professor Robert Rosevear. It draws its membership from the entire university campus. Concerts, often in conjunction with the University Chorus, are given in Convocation Hall. The Orchestra is sponsored by the Students' Administrative Council of the University.

ROYAL CONSERVATORY CHAMBER ORCHESTRA

This group is directed by Maestro Ernesto Barbini. It specializes in works for smaller combinations, particularly strings, and serves as the orchestra for the annual Opera School performances at Hart House Theatre.

ROYAL CONSERVATORY CHOIR

The Royal Conservatory Choir, Dr. Ettore Mazzoleni, conductor, rehearses weekly, and frequently appears in joint concerts with the Conservatory Symphony Orchestra.

UNIVERSITY OF TORONTO CHORUS

This organization, conducted by Professor Richard Johnston, is open to singers from the University campus at large. The Chorus is sponsored by the Students' Administrative Council. Concerts are given in conjunction with the University Orchestra. The choir also participates in the Inter-Varsity Choral Festival with other Canadian Universities; in 1960 the University will act as host for this annual event.

XII. THE DEGREE OF MASTER OF MUSIC REGULATIONS

GENERAL

The provisions outlined below are in addition to those contained in the General Regulations of the School of Graduate Studies to which all prospective graduate students are referred.

ADMISSION

When applying for admission to the Secretary of the School of Graduate Studies, one of the following four areas of concentration will be chosen: Composition, Musicology, Theory or Music Education; this choice will be stated on the application form.

A prospective graduate student who wishes to proceed to the degree in Composition will submit, together with his academic credentials, several original compositions.

Only those who have successfully completed the course for the High School Assistant's Certificate (music option) of the Ontario College of Education or its equivalent may proceed to the degree in Music Education.

ATTENDANCE

Two years of residence are required to complete the work of the Master of Music: except that students who proceed to the degree in Music Education may, in view of the admission requirement in 2 above, be permitted to do so in one year only.

PROGRAMME OF STUDY

The following list indicates the main fields within which graduate students may find assistance in their studies.

Composition

Advanced Harmony
Advanced Counterpoint
Contemporary Techniques
Advanced Orchestration
Historical Seminars
Composition

Musicology

Introduction to Musicology
Musical Paleography
Contemporary Techniques
Historical Seminars
Research in Musicology

Theory

Advanced Harmony
Advanced Counterpoint
Contemporary Techniques
Pedagogy of Theory
Historical Seminars
History of Theory

Music Education

Choral Arranging
Instrumental Arranging
Contemporary Techniques
Historical Seminars
Research in Music Education

Graduate Students concentrating in Musicology or Theory are required to have a reading knowledge of either German or Italian, the satisfactory fulfilment of this requirement to be certified by the appropriate department of the University by the end of the first year.

GRADUATION REQUIREMENTS

All graduate students will prepare, under the direction of an adviser, a graduating thesis. In the case of composition students this will consist of an original composition in a large form. The proposed title of the thesis or the plan of the composition shall be submitted for approval before November 1st of the academic year in which the candidate expects to obtain the degree. Two bound copies must be submitted to the Secretary of the Faculty of Music on or before April 1st in order to be eligible to graduate at the Spring Convocation. These copies, if accepted, are deposited in the Library of the Royal Conservatory of Music and the University Library.

All graduate students will be expected to pass a general viva voce examination in their field of concentration as well as in musical theory, history and style. A portion of this examination may be a defence of the thesis.

HISTORICAL SEMINARS

The following historical seminars are offered with the approval of the committee administering the degree. Courses given in 1959-1960 are marked with an asterisk.

- 1001 *Problems in Mediaeval and Renaissance Music . Professor Olnick
- 1002 Early Instrumental Music Professor Olnick
- 1003 Seventeenth Century Opera Professor Olnick
- 1004 *Problems in the Music of Richard Wagner . . Professor Walter
- 1005 Studies in Gregorian Chant Professor Schaeffer
- 1006 *History of Music Theory Professor Schaeffer
- 1007 Studies in the Writings on Music Theory . . . Professor Walter

FEES

| Year | Academic Fee | Incidental Fees† | Total Fee | First Instalment | Second Instalment* |
|-------|--------------|------------------|-----------|------------------|--------------------|
| Men | | | | | |
| 1 & 2 | \$310 | \$33 | \$343 | \$188 | \$158 |
| Women | | | | | |
| 1 & 2 | \$310 | \$18 | \$328 | \$173 | \$158 |

†These Incidental Fees include the following fees: Hart House (for men), Students' Administrative Council, Health Service, Graduate Students' Union.

*Due on Jan. 15.

Students registering in the School of Graduate Studies who have not paid appropriate fees before October 31st become liable for a fine of \$1.00 per day after that date. This fine does not apply to degree candidates who have completed the residence requirements.

If the second instalment of fees is not paid in full on or before the date on which it is due, an additional charge of \$3.00 per month will be made for each month or part thereof that any part of the instalment remains unpaid, with the provision that the total of such additional fees shall not exceed \$10.00.

XIII. THE DEGREE OF DOCTOR OF MUSIC

GENERAL

The provisions outlined below are in addition to those contained in the General Regulations of the School of Graduate Studies to which all prospective graduate students are referred.

ADMISSION

Applicants must hold the degree of Mus.Bac. from this University or its equivalent, having received bachelor standing at least five years prior to registration. Applicants holding the degree of Master of Music in composition may register after an interim of two years. Several original compositions (one at least scored for full orchestra) must be submitted together with academic credentials; applicants are urged to submit these scores during the spring term prior to intended registration.

QUALIFYING EXAMINATIONS

The written qualifying examinations are comprehensives in the following subjects: harmony, counterpoint, fugue, orchestration and the history of music.

The oral qualifying examination tests general musicianship and knowledge of the musical literature.

All qualifying examinations are conducted in Toronto during April and May at times determined by the Senate of the University. Not more than two examinations may be repeated. No examination may be taken for a third time without special permission from the committee administering the degree. Prospective candidates for the degree are invited to apply to the Secretary of the Faculty of Music for particulars regarding the departmental standards for these examinations.

GRADUATION REQUIREMENTS

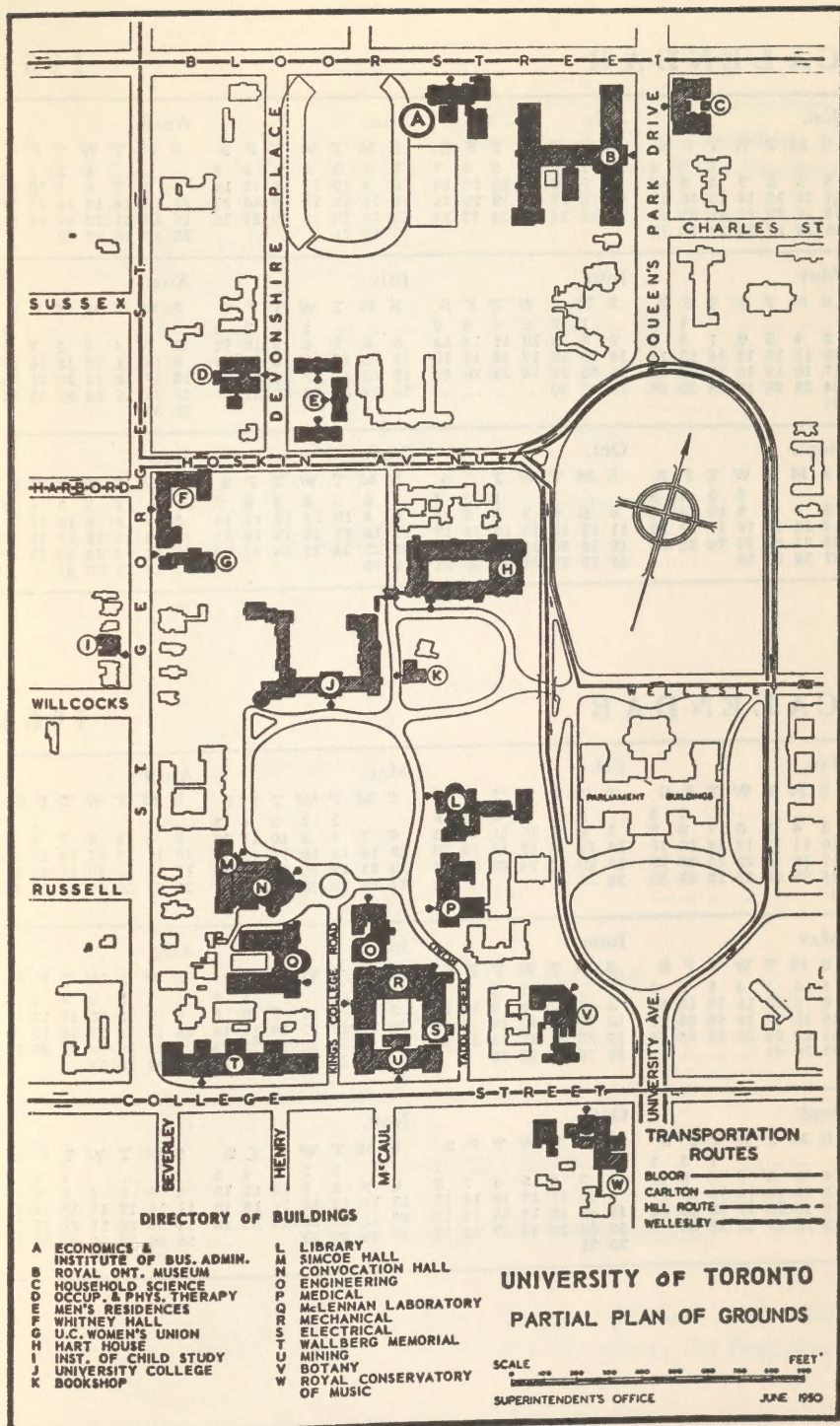
The thesis or musical exercise consists of an original composition of approximately twenty-five minutes duration. It can be a cantata for soloists, chorus and full orchestra containing orchestral interludes; a symphony in three or more movements for full orchestra; a concerto for a solo instrument and orchestra; or an opera for three or more characters, orchestra (and chorus if desired).

The thesis may not be presented before the academic year following that in which all qualifying examinations have been passed. Candidates must submit a plan of the thesis they intend to undertake for approval by the Committee.

Two bound copies of the thesis or musical exercise must be submitted to the Secretary of the School of Graduate Studies on or before April 1st of the year in which the candidate wishes to graduate. The scores must be of a reasonable standard of legibility and must be accompanied by a declaration that the exercise represents the candidate's own unaided work. These copies, if accepted, are deposited in the University Library and in the Library of the Royal Conservatory of Music.

FEEES

| | |
|--|-----------------------|
| First year of registration | Academic Fee \$120.00 |
| Re-registration each succeeding year | Academic Fee \$ 35.00 |



CALENDAR

1959

| Jan. | Feb. | Mar. | April |
|----------------------|----------------------|----------------------|----------------------|
| S M T W T F S | S M T W T F S | S M T W T F S | S M T W T F S |
| 1 2 3 | 1 2 3 4 5 6 7 | 1 2 3 4 5 6 7 | 1 2 3 4 |
| 4 5 6 7 8 9 10 | 8 9 10 11 12 13 14 | 8 9 10 11 12 13 14 | 5 6 7 8 9 10 11 |
| 11 12 13 14 15 16 17 | 15 16 17 18 19 20 21 | 15 16 17 18 19 20 21 | 12 13 14 15 16 17 18 |
| 18 19 20 21 22 23 24 | 22 23 24 25 26 27 28 | 22 23 24 25 26 27 28 | 19 20 21 22 23 24 25 |
| 25 26 27 28 29 30 31 | | 29 30 31 | 26 27 28 29 30 |
| May | June | July | Aug. |
| S M T W T F S | S M T W T F S | S M T W T F S | S M T W T F S |
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| 3 4 5 6 7 8 9 | 7 8 9 10 11 12 13 | 5 6 7 8 9 10 11 | 2 3 4 5 6 7 8 |
| 10 11 12 13 14 15 16 | 14 15 16 17 18 19 20 | 12 13 14 15 16 17 18 | 9 10 11 12 13 14 15 |
| 17 18 19 20 21 22 23 | 21 22 23 24 25 26 27 | 19 20 21 22 23 24 25 | 16 17 18 19 20 21 22 |
| 24 25 26 27 28 29 30 | 28 29 30 | 26 27 28 29 30 31 .. | 23 24 25 26 27 28 29 |
| 31 | | | 30 31 |
| Sept. | Oct. | Nov. | Dec. |
| S M T W T F S | S M T W T F S | S M T W T F S | S M T W T F S |
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| 6 7 8 9 10 11 12 | 4 5 6 7 8 9 10 | 8 9 10 11 12 13 14 | 6 7 8 9 10 11 12 |
| 13 14 15 16 17 18 19 | 11 12 13 14 15 16 17 | 15 16 17 18 19 20 21 | 13 14 15 16 17 18 19 |
| 20 21 22 23 24 25 26 | 18 19 20 21 22 23 24 | 22 23 24 25 26 27 28 | 20 21 22 23 24 25 26 |
| 27 28 29 30 | 25 26 27 28 29 30 31 | 29 30 | 27 28 29 30 31 |

CALENDAR

1960

| Jan. | Feb. | Mar. | April |
|-------------------------|----------------------|-------------------------|----------------------|
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| 3 4 5 6 7 8 9 | 7 8 9 10 11 12 13 | 6 7 8 9 10 11 12 | 3 4 5 6 7 8 9 |
| 10 11 12 13 14 15 16 | 14 15 16 17 18 19 20 | 13 14 15 16 17 18 19 | 10 11 12 13 14 15 16 |
| 17 18 19 20 21 22 23 | 21 22 23 24 25 26 27 | 20 21 22 23 24 25 26 | 17 18 19 20 21 22 23 |
| 24 25 26 27 28 29 30 | 28 29 | 27 28 29 30 31 | 24 25 26 27 28 29 30 |
| 31 | | | |
| May | June | July | Aug. |
| S M T W T F S | S M T W T F S | S M T W T F S | S M T W T F S |
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| 8 9 10 11 12 13 14 | 5 6 7 8 9 10 11 | 3 4 5 6 7 8 9 | 7 8 9 10 11 12 13 |
| 15 16 17 18 19 20 21 | 12 13 14 15 16 17 18 | 10 11 12 13 14 15 16 | 14 15 16 17 18 19 20 |
| 22 23 24 25 26 27 28 | 19 20 21 22 23 24 25 | 17 18 19 20 21 22 23 | 21 22 23 24 25 26 27 |
| 29 30 31 | 26 27 28 29 30 | 24 25 26 27 28 29 30 31 | 28 29 30 31 |
| Sept. | Oct. | Nov. | Dec. |
| S M T W T F S | S M T W T F S | S M T W T F S | S M T W T F S |
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| 4 5 6 7 8 9 10 | 2 3 4 5 6 7 8 | 6 7 8 9 10 11 12 | 4 5 6 7 8 9 10 |
| 11 12 13 14 15 16 17 | 9 10 11 12 13 14 15 | 13 14 15 16 17 18 19 | 11 12 13 14 15 16 17 |
| 18 19 20 21 22 23 24 | 16 17 18 19 20 21 22 | 20 21 22 23 24 25 26 | 18 19 20 21 22 23 24 |
| 25 26 27 28 29 30 | 23 24 25 26 27 28 29 | 27 28 29 30 | 25 26 27 28 29 30 31 |
| | 30 31 | | |

The University of Toronto issues the following official calendars, any one of which may be had on application to the Registrar of the University or to the Secretary of the Faculty, School or Institute about which information is sought.

CALENDARS

Admission Requirements
Admission Scholarships and Bursaries
Faculty of Arts
Faculty of Medicine
 Physical and Occupational Therapy
Faculty of Law
Faculty of Applied Science and Engineering
Faculty of Household Science
Ontario College of Education
Library School
Faculty of Forestry
Royal Conservatory of Music
 Faculty of Music
 School of Music
School of Graduate Studies
Faculty of Dentistry
 Dental Hygiene
Faculty of Pharmacy
School of Architecture
School of Physical and Health Education
School of Social Work
School of Nursing
School of Hygiene
Institute of Child Study
Institute of Business Administration
University Extension—
 General Course (Department of Extension)
 Evening Course in Business

Enquiries about the following colleges affiliated with the University of Toronto, should be addressed directly to the Registrar of the College concerned:

Ontario Agricultural College, Guelph, Ont.
Macdonald Institute, Guelph, Ont.
Ontario Veterinary College, Guelph, Ont.

